TDR Volume 39 Index

T145: vol. 39, no. 1 (Spring 1995)
T146: vol. 39, no. 2 (Summer 1995)
T147: vol. 39, no. 3 (Fall 1995)
T148: vol. 39, no. 4 (Winter 1995)

By Author

Abdoh, Reza, and Salar Abdoh, "Quotations from a Ruined City" 4:108–36
Abdoh, Salar, and Reza Abdoh, "Quotations from a Ruined City" 4:108–36
Allain, Paul, "Coming Home: The New Ecology of the Gardzienice Theatre Association of Poland" 1:93–121
Allain, Paul, "Paul Allain Responds," [to Alison Hodge] (Letter) 4:14
Artel, Sabrina, "At Breakneck Speed: Performing with Dar A Luz" 4:72–85
Augsburg, Tanya, "Collaboration within the Field" 4:166–72
Auslander, Philip, "Evangelical Fervor" 4:178–83
Auslander, Philip, "*Giving the Body Its Due* edited by Maxine Sheets-Johnstone; *Body, Movement, and Culture: Kinesthetic and Visual Symbolism in a Philippine Community* by Sally Ann Ness; *Reading the Social Body* edited by Catherine B. Burroughs and Jeffrey David Ehrenreich; *The Body Social: Symbolism, Self and Society* by Anthony Synnott; *Female Nude: Art, Obscenity and Sexuality* by Lynda Nead; *Bodies That Matter: On the Discursive Limits of 'Sex'* by Judith Butler; *Gender Outlaw: On Men, Women and the Rest of Us* by Kate Bornstein" (Book Review) 3:169–80
Auslander, Philip, "Philip Auslander Responds," [to Jill Falzoi] (Letter) 2:15–17

Basting, Anne Davis, "Stages of Age: The Growth of Senior Theatre, The" 3:112–30
Bean, Annemarie, "*Ira Aldridge: The Negro Tragedian* by Herbert Marshall and Mildred Stock; *Sorrow Is the Only Faithful One: The Life of Owen Dodson* by James V. Hatch" (Book Review) 1:164–69
Bell, John, "AIDS and Avantgarde Classicism: Reza Abdoh's *Quotations from a Ruined City*" 4:21–47
Bell, John, "Reza Abdoh" (In Memory) 4:9
Bell, John, "'To Reach Divinity through the Act of Performance': An Interview with Reza Abdoh" (Interview) 4:48–71
Breon, Robin, "*Show Boat*: The Revival, the Racism" 2:86–105

Canning, Charlotte, "*Acting Out: Feminist Performances* by Lynda Hart and Peggy Phelan" (Book Review) 4:200–01
Chen, Shi-Zheng, "Tradition, Reformation, and Innovation of Huaguxi: Hunan Flower Drum Opera, The" 1:129–49

The Drama Review 39, 4 (T148), Winter 1995. Copyright © 1995 New York University and the Massachusetts Institute of Technology.

Cody, Gabrielle, "Ngarnna Taikurra in the Land of the Dreamtime: Report on the 3rd International Women Playwrights Conference" 1:62–74
Cohen, Deborah J., and Kenton V. Stone, "Jack Warner and Teatro la Fragua: Popular Theatre in Honduras" 1:75–92
Conceison, Claire A., "Translating Collaboration: *The Joy Luck Club* and Intercultural Theatre" 3:151–66
Conquergood, Dwight, "Of Caravans and Carnivals: Performance Studies in Motion" 4:137–41

Daly, Ann, "*Cultural History of Gesture, A*, edited by Jan Bremmer and Herman Roodenburg" (Book Review) 1:156–58
Davis, Tracy C., "Performing and the Real Thing in the Postmodern Museum" 3:15–40
Dolan, Jill, "Response to 'Disciplines of the Text/Sites of Performance'" 1:28–35
Drukman, Steven, "*Postmodernism and Performance* by Nick Kaye; *Theatre at the Margins: Text and the Post-Structured Stage* by Erik MacDonald; *Postmodern Theatric[k]s: Monologue in Contemporary American Drama* by Deborah R. Geis" (Book Review) 2:193–200
Drukman, Steven, "Suzan-Lori Parks and Liz Diamond: Doo-a-diddly-dit-dit" (Interview) 3:56–75

Falzoi, Jill, "'Re-' Words, The," (Letter) 2:13–15
Féral, Josette, "'Theatre Is Not about Theory': An Interview with Reza Abdoh" (Interview) 4:86–96
Ferris, Lesley K., "*Presence & Desire: Essays on Gender, Sexuality, Performance* by Jill Dolan" (Book Review) 3:167–69
Filipowicz, Halina, "Demythologizing Polish Theatre" 1:122–28
Franko, Mark, "*Symbolist Theatre: The Formation of an Avante-Garde* by Frantisek Deak" (Book Review) 2:176–79

Gilson-Ellis, Jools, "Say Just What You Mean" 4:173–77
Goldman, Saundra, "*Greenwich Village 1963: Avant-Garde Performance and the Effervescent Body* by Sally Banes" (Book Review) 4:197–99

Hodge, Alison, "Demythologizing or Betraying?" (Letter) 4:10
Hornby, Richard, "*TDR* Con and Pro" (Letter) 3:11

Jones, Joni L., "*African American Theatre: An Historical and Critical Analysis* by Samuel A. Hay; *Blueprints for a Black Federal Theatre: 1935–1939* by Rena Fraden" (Book Review) 4:188–93

Kitazawa, Masakuni, "Twilight of a Tradition, The" 2:106–14
Krasner, David, "Stupid Plays and the Real World" (Letter) 4:14–15

Manzor-Coats, Lillian, and Inés María Martiatu Terry, "VI Festival Internacional de Teatro de La Habana: A Festival Against All Odds" 2:39–70
Martiatu Terry, Inés María, and Lillian Manzor-Coats, "VI Festival Internacional de Teatro de La Habana: A Festival Against All Odds" 2:39–70
McGrath, John Edward, "Trusting in Rubber: Performing Boundaries During the AIDS Epidemic" 2:21–38

Miller, David, "Songs at the Well: Double Edge Theatre" 2:115–46
Mufson, Daniel, "Same Vision, Different Form: Reza Abdoh's *The Blind Owl*" 4:97–107
Muñoz, José Esteban, "No es fácil: Notes on the Negotiation of Cubanidad and Exilic Memory in Carmelita Tropicana's *Milk of Amnesia*" 3:76–82

Nelson, Steve, "Broadway and the Beast: Disney Comes to Times Square" 2:71–85

Phelan, Peggy, "Performing Ends" 4:184–187
Pipis, Olivia Lynn, "*TDR* Con and Pro" (Letter) 3:11

Reichblum, Bill, "Demythologizing or Betraying?" (Letter) 4:11–14
Roach, Joseph, "Economies of Abundance" 4:164–65
Roach, Joseph, "Response to 'Disciplines of the Text/Sites of Performance'" 1:35–36
Román, David, "Carmelita Tropicana Unplugged" (Interview) 3:83–93

Schechner, Richard, "From perform-l: The Future in Retrospect" 4:142–63
Schechner, Richard, "Future of the Field, The," (Comment) 4:7–8
Schechner, Richard, "Problematizing Jargon" (Comment) 1:7–9
Schechner, Richard, "Response to 'Disciplines of the Text/Sites of Performance'" 1:36–38
Schechner, Richard, "Richard Schechner Responds," [to David Krasner] (Letter) 4:15
Schechner, Richard, "Transforming Theatre Departments" (Comment) 2:7–10
Schneider, Rebecca, "*On Edge: Performance at the End of the Twentieth Century* by C. Carr" (Book Review) 1:152–55
Siegal, Marcia B., "*Mark Morris* by Joan Acocella; *Writing Dancing in the Age of Postmodernism* by Sally Banes" (Book Review) 2:189–93
Smith, Christopher, "Sense of the Possible: Miles Davis and the Semiotics of Improvised Performance, A" 3:41–55
Sondergard, Sidney, "*Drama and the Market in the Age of Shakespeare* by Douglas Bruster; *Shakespearean Pragmatism: Market of His Time* by Lars Engle; and *Shakespeare's Festive World: Elizabethan Seasonal Entertainment and the Professional Stage* by François Laroque" (Book Review) 1:158–64
Sonnega, Williams, "Morphing Borders: The Remanence of MTV" 1:45–61
Speier, Susanna, "Stranded on Planet 'X'" (Comment) 2:10–12
Stone, Kenton V., and Deborah J. Cohen, "Jack Warner and Teatro la Fragua: Popular Theatre in Honduras" 1:75–92
Sussman, Mark, "Celebrating the New World Order: Festival and War in New York" 2:147–75

Takahashi, Yuichiro, "Kabuki Goes Official: The 1878 Opening of the Shintomi-za" 3:131–50
Toepfer, Karl, "*Berlin Cabaret* by Peter Jelavich; *Cabaret Performance. Volume II: Europe 1920–1940. Sketches, Songs, Monologues, Memoirs* selected and translated, with commentary by Laurence Senelick" (Book Review) 4:193–97
Tropicana, Carmelita, "Milk of Amnesia Leche de Amnesia" 3:94–111

Wang, Ping, "*Marginal Sights: Staging the Chinese in America* by James S. Moy" (Book Review) 1:150–52
Warman, Jonathan, "Theatre Not Dead" (Comment) 3:7–10
Williams, David, "*Ariane Mnouchkine and the Théâtre du Soleil* by Adrian Kiernander" (Book Review) 2:179–82
Wood, Maryrose, "*Performing Women: Female Characters, Male Playwrights, and the Modern Stage* by Gaye Gibson Cima; *New Perspectives on Women in Comedy* edited by Regina Barreca" (Book Review) 2:182–88
Worthen, W.B., "Disciplines of the Text/Sites of Performance" 1:13–28
Worthen, W.B., "Worthen Replies" 1:41–44

Zarrilli, Phillip B., "Response to 'Disciplines of the Text/Sites of Performance'" 1:38–41

By Title

"*Acting Out: Feminist Performances* by Lynda Hart and Peggy Phelan," Charlotte Canning (Book Review) 4:200–01
"*African American Theatre: An Historical and Critical Analysis* by Samuel A. Hay; *Blueprints for a Black Federal Theatre: 1935–1939* by Rena Fraden," Joni L. Jones (Book Review) 4:188–93
"AIDS and Avantgarde Classicism: Reza Abdoh's *Quotations from a Ruined City*," John Bell 4:21–47
"*Ariane Mnouchkine and the Théâtre du Soleil* by Adrian Kiernander," David Williams (Book Review) 2:179–82
"At Breakneck Speed: Performing with Dar A Luz," Sabrina Artel 4:72–85

"*Berlin Cabaret* by Peter Jelavich; *Cabaret Performance. Volume II: Europe 1920–1940. Sketches, Songs, Monologues, Memoirs* selected and translated, with commentary by Laurence Senelick," Karl Toepfer (Book Review) 4:193–97
"Broadway and the Beast: Disney Comes to Times Square," Steve Nelson 2:71–85

"Carmelita Tropicana Unplugged," David Román (Interview) 3:83–93
"Celebrating the New World Order: Festival and War in New York," Mark Sussman 2:147–75
"Collaboration within the Field," Tanya Augsburg 4:166–72
"Coming Home: The New Ecology of the Gardzienice Theatre Association of Poland," Paul Allain 1:93–121
"*Cultural History of Gesture, A,* edited by Jan Bremmer and Herman Roodenburg," Ann Daly (Book Review) 1:156–58

"Demythologizing or Betraying?" Alison Hodge (Letter) 4:10
"Demythologizing or Betraying?" Bill Reichblum (Letter) 4:11–14
"Demythologizing Polish Theatre," Halina Filipowicz 1:122–28
"Disciplines of the Text/Sites of Performance," W.B. Worthen 1:13–28
"*Drama and the Market in the Age of Shakespeare* by Douglas Bruster; *Shakespearean Pragmatism: Market of His Time* by Lars Engle; and *Shakespeare's Festive World: Elizabethan Seasonal Entertainment and the Professional Stage* by François Laroque," Sidney Sondergard (Book Review) 1:158–64

"Economies of Abundance," Joseph Roach 4:164–65
"Evangelical Fervor," Philip Auslander 4:178–83
"From perform-l: The Future in Retrospect," Richard Schechner 4:142–63
"Future of the Field, The," Richard Schechner (Comment) 4:7–8

"*Giving the Body Its Due* edited by Maxine Sheets-Johnstone; *Body, Movement, and Culture: Kinesthetic and Visual Symbolism in a Philippine Community* by Sally Ann Ness; *Reading the Social Body* edited by Catherine B. Burroughs and Jeffrey David Ehrenreich; *The Body Social: Symbolism, Self and Society* by Anthony Synnott; *Female Nude: Art, Obscenity and Sexuality* by Lynda Nead; *Bodies That Matter: On the Discursive Limits of 'Sex'* by Judith Butler; *Gender Outlaw: On Men, Women and the Rest of Us* by Kate Bornstein," Philip Auslander (Book Review) 3:169–80
"*Greenwich Village 1963: Avant-Garde Performance and the Effervescent Body* by Sally Banes," Saundra Goldman (Book Review) 4:197–99

"*Ira Aldridge: The Negro Tragedian* by Herbert Marshall and Mildred Stock; *Sorrow Is the Only Faithful One: The Life of Owen Dodson* by James V. Hatch," Annemarie Bean (Book Review) 1:164–69

"Jack Warner and Teatro la Fragua: Popular Theatre in Honduras," Deborah J. Cohen and Kenton V. Stone 1:75–92

"Kabuki Goes Official: The 1878 Opening of the Shintomi-za," Takahashi Yuichiro 3:131–50

"*Marginal Sights: Staging the Chinese in America* by James S. Moy," Wang Ping (Book Review) 1:150–52
"*Mark Morris* by Joan Acocella; *Writing Dancing in the Age of Postmodernism* by Sally Banes," Marcia B. Siegel (Book Review) 2:189–93
"Milk of Amnesia Leche de Amnesia," Carmelita Tropicana 3:94–111
"Morphing Borders: The Remanence of MTV," William Sonnega 1:45–61

"Ngarnna Taikurra in the Land of the Dreamtime: Report on the 3rd International Women Playwrights Conference," Gabrielle Cody 1:62–74
"No es fácil: Notes on the Negotiation of Cubanidad and Exilic Memory in Carmelita Tropicana's *Milk of Amnesia*," José Esteban Muñoz 3:76–82

"Of Caravans and Carnivals: Performance Studies in Motion," Dwight Conquergood 4:137–41
"*On Edge: Performance at the End of the Twentieth Century* by C. Carr," Rebecca Schneider (Book Review) 1:152–55

"Paul Allain Responds," [to Alison Hodge] Paul Allain (Letter) 4:14
"Performing and the Real Thing in the Postmodern Museum," Tracy C. Davis 3:15–40

"Performing Ends," Peggy Phelan 4:184–87
"*Performing Women: Female Characters, Male Playwrights, and the Modern Stage* by Gaye Gibson Cima; *New Perspectives on Women in Comedy* edited by Regina Barreca," Maryrose Wood (Book Review) 2:182–88
"Philip Auslander Responds," [to Jill Falzoi] Philip Auslander (Letter) 2:15–17
"*Postmodernism and Performance* by Nick Kaye; *Theatre at the Margins: Text and the Post-Structured Stage* by Erik MacDonald; *Postmodern Theatric[k]s: Monologue in Contemporary American Drama* by Deborah R. Geis," Steven Drukman (Book Review) 2:193–200
"*Presence & Desire: Essays on Gender, Sexuality, Performance* by Jill Dolan," Lesley K. Ferris (Book Review) 3:167–69
"Problematizing Jargon," Richard Schechner (Comment) 1:7–9

"Quotations from a Ruined City," Reza Abdoh and Salar Abdoh 4:108–36

"Response to 'Disciplines of the Text/Sites of Performance,'" Jill Dolan 1:28–35
"Response to 'Disciplines of the Text/Sites of Performance,'" Joseph Roach 1:35–36
"Response to 'Disciplines of the Text/Sites of Performance,'" Richard Schechner 1:36–38
"Response to 'Disciplines of the Text/Sites of Performance,'" Phillip B. Zarrilli 1:38–41
"'Re-Words, The," Jill Falzoi (Letter) 2:13–15
"Reza Abdoh," John Bell (In Memory) 4:9
"Richard Schechner Responds," [to David Krasner] Richard Schechner (Letter) 4:15
"Same Vision, Different Form: Reza Abdoh's *The Blind Owl*," Daniel Mufson 4:97–107
"Say Just What You Mean," Jools Gilson-Ellis 4:173–77
"Sense of the Possible: Miles Davis and the Semiotics of Improvised Performance, A," Christopher Smith 3:41–55
"*Show Boat*: The Revival, the Racism," Robin Breon 2:86–105
"VI Festival Internacional de Teatro de La Habana: A Festival Against All Odds," Lillian Manzor-Coats and Inés María Martiatu Terry 2:39–70
"Songs at the Well: Double Edge Theatre," David Miller 2:115–46
"Stages of Age: The Growth of Senior Theatre, The," Anne Davis Basting 3:112–30
"Stranded on Planet 'X,'" Susanna Speier (Comment) 2:10–12
"Stupid Plays and the Real World," David Krasner (Letter) 4:14–15
"Suzan-Lori Parks and Liz Diamond: Doo-a-diddly-dit-dit," Steven Drukman (Interview) 3:56–75
"*Symbolist Theatre: The Formation of an Avante-Garde* by Frantisek Deak," Mark Franko (Book Review) 2:176–79

"*TDR* Con and Pro," Richard Hornby (Letter) 3:11
"*TDR* Con and Pro," Olivia Lynn Pipis (Letter) 3:11
"'Theatre Is Not about Theory': An Interview with Reza Abdoh," Josette Féral (Interview) 4:86–96

"Theatre Not Dead," Jonathan Warman (Comment) 3:7–10
"'To Reach Divinity through the Act of Performance': An Interview with Reza Abdoh," John Bell (Interview) 4:48–71
"Tradition, Reformation, and Innovation of Huaguxi: Hunan Flower Drum Opera, The," Shi-Zheng Chen 1:129–49
"Transforming Theatre Departments," Richard Schechner (Comment) 2:7–10
"Translating Collaboration: *The Joy Luck Club* and Intercultural Theatre," Claire A. Conceison 3:151–66
"Trusting in Rubber: Performing Boundaries During the AIDS Epidemic," John Edward McGrath 2:21–38
"Twilight of a Tradition, The," Masakuni Kitazawa 2:106–14

"Worthen Replies," W.B. Worthen 1:41–44